

# Figure

QUARTERLY

**PETER GOWLAND'S**  
EIGHT WAYS TO LIGHT  
THE FIGURE

**PETER BASCH:**  
HOW TO POSE THE NUDE

**DORA GORDINE—**  
ENGLAND'S FOREMOST  
SCULPTRESS

ONE DOLLAR

PHOTOGRAPHY  
SCULPTURE  
PAINTING

THE  
GLAMOUR  
GIRLS of  
K. O. MUNSON



VOLUME THIRTEEN





## I N T R O D U C T I O N

"The artist interprets and translates  
his subject until the work exists apart from  
any reference to the model . . .

With photographers there are still the old  
objections. Everyone knows there  
was once a model . . .

Nevertheless, if the photographer is an artist  
his picture is a work of art . . .

As an artist, I have great admiration  
for good photography . . ."

— William Zorach



Daniel D. Teitel Jr.  
Archival Collection



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# Beauty in BRONZE

By GEORGE A. NICHOLLS

Photographs by the author.



THERE was quite a flurry of excitement in England some years ago when the newspapers published a beautiful bronze sculpture of Britain's famous actress, Dame Edith Evans. The controversy did not concern itself that the actress was past her most beautiful years, but centered on the fact that the statue showed her nude. Dame Evans' response to the incident has become a minor classic and a tribute to England's foremost sculptress.

"Being sculpted in the nude by Dora Gardine," she is quoted as saying, "is better than being psychoanalyzed."

A tribute of another kind was paid Dora Gardine by Arthur Symonds, friend of Oscar Wilde and one of the world's greatest art critics, who unhesitatingly called her a "genius". Symonds' admiration of the sculptress was so intense that towards the end of his life when his sight had been lost, he would go to the quiet gallery at Dorick House to renew contact through his fingertips, with the beauty in bronze he could no longer see.

Made sculpture of actress Dame Edith Evans, left set off controversy. "Better than being psychoanalyzed," was Dame Evans' reply to her critics.

Dorick House, home of Dora Gardine, is cross between studio and church.





Set as Art, Dora Gordine studies the finished bronze portrait of debutante April Brunner and compares it against model. House shoes worn by Miss Brunner are compulsory for all visitors to Dorich House, custom Miss Gordine picked up in the Far East.

Dorich House is near Kingston-upon-Thames in England, and it is a most unorthodox building. Looking like a cross between a modern red-brick church and an artist's studio, the front is lit by tall narrow windows with the rear wall containing a vast spread of double-glazed panes. It was designed by the sculptress especially for creating sculpture, showing finished work in a suitable setting, and as a home. A Fellow of the Royal British Sculpture Society, a voluble, dynamic personality whose warm-heartedness and enthusiasm are almost as famous as her work, Dora Gordine has won acclaim all over the world.

Born in St. Petersburg, in Czarist Russia, of a Scots father and a Russian mother, Dora Gordine ascribes her enthusiasm to the Russian and her perseverance to the Scots. She turned to sculpture as a reaction from a household devoted principally to music, and showed an immediate talent which she developed in Paris. Renting a small studio there, she lived frugally and now says vehemently

"It's as good if you don't go through hell."

She took no lessons and gives none, believing that apart from technical know-how, which isn't difficult, good taste and artistic feeling can only be learned the hard way — in the school of life. She feels that necessary aids to this learning process are frequent visits to art galleries, museums, the ballet, opera — allowing interest in all forms of artistic expression to influence your own work.

Followers of cubism, symbolism, neo-expressionism and all the other abstractions would be disappointed at Dorich House, home of this unashamed sealer after beauty. For here a living, egoless beauty holds the field and abstract sculpture is only seen as the very beginning of clay modelling, which the sculptress suggests is its rightful place.

It would be simple to quote a whole dossier of facts about the successes in the career of this amazing woman: less easy to convey in print the vivid personality, enthusiasm and charm which she radiates. Her work first at-



Close inspection of bronze head and model points up amazing likeness and remarkable subtlety of art. At right rear of portrait is signature: "Gene Gardine, '36."



tracted attention in 1926, and she exhibited bronzes in Paris. In 1929 she was off to Singapore, commissioned to do a series of bronze heads to decorate the new town hall. For five memorable years she worked among the many different Asiatic races of the Malay Peninsula, selecting and refining until she finished heads, each of which summed up the essential characteristics of a particular people. Between these works she created many others, including nude statues inspired by beautiful Asiatic temple dancers. Reflecting on those years, she says, "The light was so wonderful in the Far East! And we could rest a studio in five minutes out of coconut leaves."

In 1936 she married and settled in England, visiting the United States in 1948 to lecture and work. If someone was too busy to sit for her in the studio she would work at his office, quietly studying him as he answered telephones and dictated letters, her deft hands working the cold clay into form and life.

Among her works in American collections are her "Chinese Philosopher" in the New York Museum, a portrait head of Mrs. Alexander Kerr, president of the Kerr Glass Manufacturing Company, Los Angeles, and a portrait head of the dancer, Pearl Argyle, in the collection of the latter's husband, Curtis Barnhardt, film producer and director at Warner Bros. Her statue of a ballet dancer, "Carmen," illustrated here, is in the collection of Jerome Stickney of California.

Gay, delightful quality of Dora Gordine's sculpture can be readily observed in these four views of "Carmen", baller figure finished with golden patina, which is in the collection of Jerome Slicker of Los Gatos, Calif. Inspired by Renee Jeanmarie of Roland Petit ballet company, figure was created after sculptress had made nine consecutive visits to ballet, taking different seats each time so that she could see dance movements in relation to her three-dimensional medium.





left: Lusty windows of spacious gallery, Doris Weiss, was specially designed to show sculpture to advantage. Model for male statue called "Poppe" was half-English, half-Siamese girl. **Above:** Array of slippers confront visitors to Doris House, Dana Gardner, if it stoked, haz eyes of shoe clerk when it comes to string up feet.



left: Seated dancer, despite pose which would normally be stark, retains an animated, almost flabby, quality which Dana Gardner can imbue. **Above:** Sculptress points to piece called, "The Laughing Buttocks." Below it is head of 15 year-old Italian youth who, years later, brought his wife and child to pose for sculpture, right.

She has had five one-man shows in London, with three of her works in the Tate Gallery, two in the Victoria and Albert Museum, and others at London University and the Royal Institute of British Architects. Her cherubic, famous "Happy Baby" statue licks and rolls delightedly in bronze in the Maternity Ward of London's Holloway Prison for women.

Her technique, a special one called "à la boussette," is a building up of the work by the addition of clay pellets which decrease in size as the work progresses. The statue has to pass through several stages before the final casting of the metal and at each stage—clay, plaster, wax, and bronze—she works as the material, reviving those touches inevitably lost in the mechanical processes. Lastly, she gives to the finished bronze, one of several "patinas" or colors, working herself with the dangerously corrosive acids needed for the purpose.



Despite tedious process of sculpting, Gardiner's ballerinas have freshness and vitality which few artists—beyond cameramen with speedlights—can capture.

Mother and child, referred to on previous page, was started when baby was nine months old and finally completed when child was running around studio. Retention of original image is one reason which has led to Doro Gardiner's success.





Model for male figure is British swimming champion, George Plumb. Sculptress has him try several poses and finally chose the reclining pose in picture, right. Dora is which model is lying in turn-table which can be turned on cast modeling stand.



Much of her work, done for her own interest, comes to financial reward. Her models are people from all walks of life, and she spends a great deal of time getting to know them, with the result that a real friendship develops between artist and model, bringing the best of collaboration with it.

Not inspired by professional models, Dora Gordine believes that routine and self-consciousness make it hard for them to break into that spontaneous expression or movement which is so vital to her purpose. She attends ballet schools and athletic events and asks suitable "finds" to pose. Refusals are rare—who wouldn't want to be immortalized in bronze?

During a sitting at Doris Heese, after a meal and a quiet chat, the model addresses and moves around while the sculptress keeps an eye on her. Then it happens. The

interesting custom which subjects of Dora Gordine follow is the placing of coin, in this instance a copper half-penny, within structure of sculpture. This is followed by wish which, supposedly, will come true.





In early stages of work, Doro Gordine uses both hands as she builds up the reclining clay figure around armature support.

girl stoops to pick something up or, lying on the floor, rolls over to bang her cushion with a fist, in mid-movement, Doro Gordine has seen what she wants — the exact turn of a leg, the tilt of the head, even the pelvis or the finished bronze — and she creates in bronze exactly what she saw in her artist's eye at that moment. Some of her nude figures are so full of movement that it seems only a miracle they don't fly off their platters.

This particularly dynamic force in sculpture came about as a reaction against war weariness. She wanted to revive in the human form that *joie de vivre* which she felt the world, — and specifically, England — was in danger of losing. Changes in art forms have always resulted from reactions — the abstract sculptors reacted against the syrupy sweetness of the Victorian cemetery angels — and Doro Gordine searches for beauty and vitality without sager as a reaction to the abstract and sterile forms of sculpture. She is known to hate the coy and sentimental in sculpture as much as the pretentiously symbolic and unrecognizable. Her nudes are voluptuous without a hint of the obscene; the cold, de-personalized figure has no place in her work.

How can one adequately describe a personality such as Doro Gordine with mere words and pictures? It is an utterly impossible task and I can but offer a further glimpse of the sculptress by relating an incident which occurred during the coverage of this story. She was working on the reclining male nude which is illustrated on these pages when I moved a table to get a better angle of view for a picture. She looked up only momentarily from her work, "Don't break my precious coffeepot!" she said. "Yes, that's the one, studded with diamonds."

A look of perplexity must have crossed my face because she continued, "Ah, can't you see it? To other people it is just ordinary china, but to me it is made of jewels. If I believe it, it is so."

And, for Doro Gordine, life appears to be more than a china coffeepot. □



Small lump of clay is held in left hand and pellets are broken off and applied in the "à la boulette" technique.

As work progresses, pellets become smaller. Then, a tool resembling spatula is used to merge the lumps of clay.



*Eight Ways to*  
**LIGHT the FIGURE**





By PETER GOWLAND

Photographs by the author.

**Silhouette by tungsten** is simplest method of lighting nude. White backdrop, preferably seamless paper roll, is used and lighted evenly.

At one time or other almost every photographer wants to photograph the nude figure. With most photographic schools and camera clubs this is part of the basic training since the female form is considered one of the most difficult subjects to photograph. This may or may not be, but in any case it can be made more difficult when technical confusion is added. For successful results, the photographer should free his mind from all technicalities so that he's completely free to concentrate on posing the figure itself.

To eliminate much of the confusion in lighting, I've photographed a single model using eight different techniques. By studying them to determine your favorite style, you can concentrate on one or two when photographing a nude and thus eliminate guesswork and costly experimentation.

**Direct sunlight.** This is the oldest form of photographic light and still the most popular and dependable source. Since it's the most consistent, exposure isn't usually a problem. You can practically set your meters the same from one day to the next and be sure of getting a picture. I've found that it's better to follow the film manufacturers' recommendations for exposure in sunlight than to use a meter. Therefore, I only use a meter for shade or indoors. The inexperienced photographer will invariably underexpose if he uses a meter in the sun because he takes a reflected "reading" off of the bright buildings, making him think there's more light than there is. Where he needs the exposure on the subject, he doesn't get

**Sidelighting by tungsten**, as is Gowland, is similar to his silhouette technique. Light is controlled so that it will spill on model.





**Direct sunlight:** Selection of model is extremely important for outdoor nude studies. Girl must be of a "type", an active athletic person who loves sun. Since light can't be controlled, the photographer must choose camera angles and poses with care.

enough. By following the printed recommended exposures, he's basing the shutter speed and lens opening on the average which is best for the skin tones of his subject.

Selection of sunlight for photographing the nude should depend on two things. First: direct sunlight is rather harsh, usually has deep shadows, and creates either a crisp black and white, or a brilliant color picture. There's nothing subtle or mysterious about direct sunlight, and a model

must be very beautiful to stand up under it. If she isn't, the sunlight will let you know.

Second: choice of the model. Personally, I've come to the conclusion that the outdoor girl photographs better outdoors whether in bathing suit or nude. It may not sound like such a momentous conclusion but if you're not careful, you may find yourself out on the beach—as I've done many times—with a girl who can't open her eyes! She may be

**Calendar lighting:** Lighting for calendars vary from styles used for editorial purposes. Shadows are held to minimum to give flat, posterlike quality. Gaviland works with speedlight, aiming feet or background with one keylight, one ER, and one footlight.





**Sunlight indoors:** Picture windows which face the sun are ideal for pictures which combine the privacy and comforts of studios with the sparkle of sunlight.

a vision of loveliness indoors or by candlelight, but in the bright sun her face becomes a mass of squinting wrinkles!

Then there's the outdoor skin color that no makeup can duplicate. You'll find that the girl with the all-over tan takes the best outdoor poses. Many professional models, as a matter of fact, guard against bathing suit marks by always sunbathing in the nude.

Another reason for selecting the outdoor girl for sunlight pictures is that she's more natural in outdoor surroundings. Her active, athletic body can be best photographed in strenuous poses, running or dancing on the sand or splashing in the water.

In most cases, best advantage of sunlight can be gained by exposing the pictures when the light is at its "flattest". This type of lighting occurs during the early morning or late afternoon.

It's possible to get flat sunlight at noon by shooting down on your model from a high angle. She can be posed on the ground with you on a ladder, high rock or even a roof. With the sun behind you, the "flattest" lighting is possible.

**Backlighting:** When the sun is used as backlighting, exposures are similar to shooting in the shade. You're taking advantage of the softness of the shaded side of the face and body with the sunlight accenting the hair and other parts of the body. Shade is soft and its combination with sunlight gives "snap" to the finished picture. For this reason I prefer backlighting to complete shade.

Exposures for backlighting is just about the same as that of shade lighting. When I'm without a meter, I usually open up approximately two stops for either backlight or shade pictures. For example, if my normal sunlight exposure was 1/250 second at 1/8, I'd change the shutter to 1/50 second, still at 1/8.

A distinct advantage to this type of lighting is that it can be used any time of day, according to the position of the model.

**Indirect sunlight indoors:** Excellent for nude studies is this intimate, casual type of lighting. It defines figure subtly and there are no harsh shadows to contend with.







**Indoor sunlight.** The very fact that few pictures are made with sunlight indoors in itself makes them unusual. Technical problems in this type of picture are non-existent because the same lighting and exposure techniques are used as with the outdoor picture.

I usually try to arrange the sitting from about three in the afternoon until sunset to take advantage of the afternoon light. The pictures are taken near an open window or large door with a clear area of floor, in the stream of bright sunlight.

The quality of the finished picture is much the same as outdoor sunlight—deep shadows and brilliant highlights. The major difference is that you're able to use indoor props and costumes, and there's no time wasted reworking lights. You have all the privacy you need—an important factor.

**Indoor daylight silhouettes:** Silhouettes are especially suited to the nude figure because the more you shadow the figure, the better the picture since a complete silhouette will outline the figure yet hide detail. The model can be posed against a door or window with the outdoor sunlight silhouetting the figure. Here again, you don't have to bother with lights and can concentrate completely on the model's pose. As far as exposures are concerned, they're much the same as working outdoors.

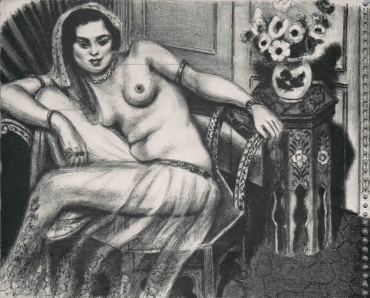
The female body photographed through a soft nylon negligee can also be interesting. An intriguing, filmy effect can be achieved with unusual shadows by photographing the patterns cast by the figure on the floor or against the wall.

**Indoor indirect daylight:** If you can avoid yourself of a shooting room with a large window, you might like the results of using indirect daylight. The effects are completely opposite those of sunlight inasmuch as the light is soft and there are no harsh shadows. Again, you're free to concentrate completely on the model since there are no lights to bother with. Many times I have enough light to shoot with the camera



**Silhouette by sunlight** is ultimate in simplicity. Model is placed in front of window, or door, and exposure time is determined by highlight reading.

**Outdoor backlight:** Flattering form of outdoor lighting is possible if model is surrounded by highly-reflective surfaces. Another method of obtaining similar effect is to combine use of fill-in flash to open shadows with sunlight from rear.



Finest example of Matisse's sexy lithographs is "Odalisque With a Turle Skirt" which was produced during his final period in 1927.

By RUSSELL KOZUKI

Lithographs courtesy of  
Peter H. Daltich Gallery, N. Y.

"I FLUNGED into my work head down on the principle I had heard all my young life expressed in the words 'hurry up! Like my parents, I hurried to work, pushed by I know not what, by a force I am aware of today as alien to my life as a normal man.'"

In those words, Henri Matisse reflected upon his entry into art as a career at an age which he felt left little time for him to turn back—he was twenty. His career began in bed when, recuperating from a severe appendicitis attack, he began to copy colored reproductions with a box of paints his mother had given him, and came to its final end in bed where Matisse had spent most of his time since 1941. He died on November 3, 1954 at Nice, France.

The small, rather dumpy man with a beard which whitened in later years, had hurried through most of his 80-odd years. He found expression in almost all media of art, leaving behind him a vast amount of paintings, drawings, woodcuts, sculptures, textile designs, sets for ballets, ceramics, stained-glass windows, ballet costumes and lithographs. Many of his ink drawings and lithographs bring forth the brightness and vigor of this man who hurried, and yet each line is clean, firm and confident.

Early Matisse lithograph, "Nude, 1904" is claimed to have anticipated advent of cubism. Early experiments in medium, such as this, led to first series of nudes in 1905.



## The Lithographs of MATISSE



Henri Matisse  
1869-1954

The young Matisse who had determined that art would be his career enrolled at the Académie Julian in Paris but found that the course of instruction was not to his liking. He returned to his home a short time later, quite disturbed. Within a year, however, he was back in Paris studying under Gustave Moreau at the Ecole des Beaux-Arts.

Married in 1898 to Amélie Parayre of Toulouse, who was to remain devoted to him throughout their marriage, his early years in art were not fruitful ones. Lack of funds remained a disturbing problem despite the valiant efforts of his wife to aid him with the earnings from her little millinery shop. These difficult years extended from 1901 to 1904 and deeply affected his life and his art.

In 1905, his fortunes took an upswing and he was comfortably established before the year 1908 was over. But, like his contemporaries, Matisse did not acquire wealth until the popular emergence of modern art in the 1920's.

By 1907, Matisse was regarded in art circles as the undisputed leader of an avant-garde group of neo-impressionist known as the Les Fauves, the "Wild Beasts". Long before this Matisse had joined the progressive trend, Renouncing

all pictorial traditions and perspectives he believed to be false, Matisse sought more direct means of expression by coarsening and bringing painting down to its most elementary level. He was convinced that the faithful rendition of detail and nature need not be paramount, that proper emphasis on color, outline and other important features could achieve in composition the intensity of emotion that the artist felt.

His first figure painting was made in 1901. Called "La Coiffure", it is a study of a model's back.

While he was producing lithographs as early as 1904 — the drawing "Nude, 1904" suggesting an abstract form two years before the advent of cubism — it wasn't until 1905 when he became more prolifically engaged in his medium. His first series of nudes, a dozen quick studies in crayon, show the female figure seated, standing and reclining.

The lithographs of 1914 are superb classics and must be ranked among Matisse's outstanding works. Such rapidly executed studies as "Nude, Face Partially Showing" and "Seated Nude, Back Turned" reveal amazing cohesiveness of form and masterful placement on the sheet. "The Girl With the Black Eyes", produced a year earlier, can be

grouped with this series as outstanding. Like his first series of 1905, these later lithographs were of the nude.

After this period, Matisse returned to oils and produced such radically differing canvases as the crisp and lucid "The Artist and his Model", 1919; the Geonine-like landscape, "Montalban", 1918; and the enormous 9x13 feet canvas, "Bathers by a River", 1916-17, which mixes a Picasso-like cabin with the lush vegetation of Gauguin.

It wasn't until 1922 that Matisse returned to lithographs. Within the next three years he had finished nearly fifty prints. Of these are scintillating oddities, fully-dressed models and nudes. These were generally in line and for the most part were smaller in size and adhered more closely to convention than did his preceding series of 1904. The costumed figures are drawn with added detail and maximum chiaroscuro relief is employed in modeling as is evident in the final version of the "Nude in Armchair" which was completed in 1925. Actually, his particular lithograph is the final development of his bronze sculpture, "Seated Nude", which in turn seems to be a derivation of a charcoal drawing of 1923. In the latter, the figure appeared foreshortened with prominent thighs and elongated upper body. The correction of this foreshortening in the lithograph has

Reclining oddities again characterized Matisse's reactions towards radical experimental spirit which prevailed in France during 1925-30. Representative of his work during these years was his "Nude Wearing a Turban," produced in 1929.





Masterful draftsmanship of Marzou can be observed in his rapidly executed "Nude, Face Partly Shown" print of 1914.



"Nude in Anarchic," facing page, represents final development of Matisse's bronze sculpture, "Seated Nude." Earlier work on theme was charcoal drawing where body was more elongated.

>

"Girl With the Black Eyes," left, displays Matisse's ability to convey meaning with economy of lines. This, as well as his "Seated Nude, Back Turned," below, are from his 1914 series.

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resulted in a more normal appearance of the figure.

Matisse's lithographs of the 1928-30 period seem to reflect his reactions towards the more radical experimental spirit which prevailed during that era. Characteristic of these are his reclining odalisque prints. The "Nude Wearing a Turban" is representative of this period.

At least half of Matisse's lithographs produced in 1928-29 seem to be concerned with studies of the model from various angles. Usually the model is reclining on a couch among such objects as flowers, beautifully patterned textiles, a Louis XV table or a brass stove.

The "Odalisque With a Tall Skirt" is without doubt Matisse's finest lithograph of his fourth and final period. The transparent texture of the model's skirt and the decorative design of the Moorish chair are shown with amazing detailed clarity. The total rendering is fearlessly executed.

During this period his work reiterated his impetuosity with conviction and false perspectives. The development and acceptance of his style by the new generation of painters have reaffirmed the soundness of his techniques and the importance of his tremendous contribution to the world of art.

In analyzing the work of Matisse one is impressed by his tremendous love for nature. Brightly-colored flowers appear constantly in his paintings, his landscapes are poetic in their description of nature, and the varied poses of his nudes make beautiful designs.

While he must have produced over a thousand lithographs, paintings and drawings of the female figure, his work was always impersonal. In this way he varied from his contemporaries, Launac and Renoir, who were more concerned with the individual while Matisse used the model as a point of departure in seeking out the beauties of rhythm and design.

Art tastes being the extremely individual thing that it is, there are many in the arts who are not impressed by many of Matisse's paintings. Nevertheless, there are none who will deny his positive influence on the art of today. O





It is not my intention in this article to propose that one can take an element of nature and reposition it to "create" a beautiful photograph. One can no more "pose" a tree or a field of wheat than "pose" a nude.

Therefore, if you, dear reader, will bear with me we will dispense with any diagrams, charts or formulae which would waste your time and annoy your model to tears. If she is a good subject with a pretty figure and enough intelligence to take direction permit me to say to her—and please listen if you will—just what I would say were she to come to me to pose for a figure study:

First and foremost it is important for you, the model, to know how you are to be photographed. The purpose of the picture, the mood, the treatment, the theme all have to be a conscious part of your efforts. If you know that the picture has a commercial purpose you should approach it differently from say a pure art study. If the nude will appear on a calendar it should convey a different quality than that of a salon print in the local camera club. The nature of the work, therefore, can vary widely or subtly as the case may be and the intelligent collaboration of photographer and model is essential.

A mutual respect and liking is the starting point for such a joint effort. If you are to work well together you must have confidence in each other's integrity. In figure work perhaps more than in any other kind of photography, both individuals must feel secure in the knowledge that each will protect the other's interest to the full limit and have each other's best interests at heart. Since you cannot do your best work under strain it is important that you are relaxed in each other's presence even when you, the model, are posing—perhaps for the first time—in the nude.

If you do not like or respect the photographer's work, don't pose for him. No amount of money is worth

We dress, as elegants, says author. The posing of nude requires creative intellect, not dressmaker's patterns. Also, purpose of picture will influence the type of pose.



By PETER BASCH

Photographs by the author.

# *Posing the* MODEL

Basch's preference for lithe, mobile figures of dancers have made studies of nudes in animated poses identification of his style.





Powerful movement can be seized in dramatic photograph by walker. Cropping of head adds to forceful thrust.

The worry that could be entailed if badly-dosed nudes result. Since part of your assignment is to inspire the artist to do his best you must derive satisfaction from posing and sincerely enjoy the experience in front of the camera.

Most of my work with the Figure is done with a 2 $\frac{1}{2}$  x 2 $\frac{1}{4}$  reflex camera and in one hour I can expose 120 negatives. The purpose behind such apparent waste is that it keeps my model from becoming self-conscious, tense and freezing. The click of the shutter is always a flattering sound, since it means everything is lovely, we are producing good pictures. Silence means hesitation, doubt, an unsatisfactory sitting. The more experienced the model, the less she will be inclined to interpret the photographer's slow pace as indicative of her own shortcomings. However, a new model must be made to feel secure and confident before she can pose with the grace and ease required.

No figure is perfect. Some seem perfect but the owner usually knows its faults. Don't volunteer information about ankles that are too thick or shoulders that are too square. Let the artist have his illusions and be pleasantly surprised when they show up in his work. Let him flatter you and try to make these ill-

sions become realities. There is a school of photography that seems to delight in a supposed realism which in essence is merely "ugly-ism." I do not belong to this school.

Now, let me turn to the photographer for a few words of advice:

The model's previous training has great bearing on how she will pose. If she is a dancer, this will influence her movements. If not, don't try to make one of her—it takes years. Bodies have rhythm as natural to them as expressions are to a face. If the model lacks expression her work will be dull, though possibly pretty, but if she has a sensitive, well-trained figure she will be able to express almost anything with it and convey motion and emotion with its help.



*Beach's regular study emphasizes interest in the linear quality of his compositions. Here the lines of the arms echo the lines of breasts. Dark hair provides visual as well as tonal contrasts in high key study.*



*Fabry analyzes another's photograph of meditative sitting figure. Conventional poses can be starting point for imaginative nude studies by varying the camera angles.*



**Facing page:** Kneeling nude is example of conventional pose. However, by the change of camera angle from usual frontal position, Bach shows sweep of line. **Right:** Props will often aid and give reality to poses. For example, if straps were to be removed from picture, resulting pose would look ridiculous.

In much of my figure work I think you may have noticed an absence of props and faces. I find both distracting. If the face is truly as perfect as the figure, by all means show it if there are no objections on the part of the model. But remember that the expression it has must relate to the feeling the figure is conveying. Faces and figures do not always go together and the painter who can match them at all has a great advantage in this respect.

It is true, perhaps, that much of ancient sculpture has been mutilated by time, but I am convinced that we have come to love the aimless Venus and the headless torso of antiquity. I often find two arms, two legs, ten toes, ten fingers and the head non-essential and I find myself lopping them off at will. The force of a figure study can lie in the dynamic cropping done on the enlarging easel. Many dull poses can be brought to life so to speak through courageous cropping and off-beat composition.

As a refresher I find a trip to the museum most stimulating. Our taste in figure fashions may change but what was beautiful in the past has beauty in the present. A model or photographer who runs out of ideas merely has to look at a few Renoir nudes, or some Degas bathers, the sculptures of Rodin or Maillol and her imagination will be stired. The girls who posed for these masters probably had the same complaints as ours: "If you think this pose is easy, why don't you try it, Monsieur."

**Rhythmic flow of body is accentuated by careful low key lighting. The elements of posing, lighting and camera angle are inseparable to success.**



# K M Munson

ARTIST

BY BEN BENSON

Photographs by author and E. O. Muesse

specialist in pastels, artist has added color photography to his work to become one of most versatile in calendar field.

Muesse specializes in pastels but is not confined to medium. He agrees that oil is best all-around medium and capable of almost limitless range.



"Well I'll be damned", says the art director. "You could have fooled me. It really is a pastel. It looks like casein or oil."

Knut O. Munson, the man responsible for the work in question sits on the other side of the desk, an amiable grin on his face, and says nothing. To him this is a familiar scene. He has demonstrated again that pastels are more than held their own as a commercial medium.

This sort of comment from art directors and buyers around the country has almost become a trademark of the Muesse touch, almost a standard reaction on first viewing of one of his paintings.

"It's always nice to know they like your work", says Muesse. "And nice too, that they often change their minds about pastels. So much of the work being done is in casein and oils because art directors tend to think of pastels as a wishy-washy kind of thing. They say you can't get any punch into a painting done in pastels and they're afraid the finished work is too delicate for rough commercial handling, too easy to ruin by smudging. There's some truth in what they say of course. Pastels are more fragile and do require somewhat more care in handling but they can take a lot more of a beating than you'd think."

As for lack of "punch", Muesse's own work is the best argument that this is not necessarily true. The pastel tech-

Color photography is Munson's new stock in trade. In this medium he is again a specialist—concentrating on lucrative calendar field with which he is familiar.





Assignment for color photograph on preceding page began with rough sketches submitted to Figure. Upon receiving "okays" as the three reproduced below, Munson engaged model and showed her the sketches. In bottom photo, Munson describes model to be portrayed as he directs pose; in background is advertising poster made for Parka-Davis firm.





riquet in his paintings reveals a meticulously clean touch, very sharp and crisp with excellent detail, much unlike the soft effects the medium is more usually associated with.

This slick touch has graced art work on some of the biggest ad accounts in the country—such names as Lucky Strike, Goodyear, Motorola, U. S. Rubber and Mars, Inc. as well as numerous syndicated beer ads where the fresh look of one of his girls convinces the viewer that this glass of beer can only be the very best.

Musson explains: "Pastels are excellent, of course, for a soft rendering of the subject. They're especially well-suited for studies of women in this way but, handled right, much bolder treatments can be just as successful. Most beginners do not take full advantage of the deep rich purity of color in pastels. The thing they do are loosely executed and if they get to the engraving stage they fall apart in the reproduction process. I use a stick of pastel just like a brush, laying the color down hard and direct with a solid



Left: Musson prepares for the first of his color photographs made on Figure assignment. Holding like holder while in right hand, he calls directions quietly and firmly. Histo was "Rappert" in final printing so that the girl would focus into page. Above: Another of Musson's shots, made after sketch was okayed, shows girl trying new chapeau.

Black and white reproductions of two other transparencies photographed from his sketches appear on this page. To see how aerial followed drawings, turn to page 34.



live models are preferred by artist whenever possible. However, bulk of his drawings are made from "artist's copy" photos which he takes himself. Rough sketch for "Katie Gilt" drawing made for Perfect Circle Platan Ring Co., appears above finished art.



stroke from the side of the stick—just like brush strokes. This way you fill the pores of the paper with solid color and get away from the loose appearance. Consider carefully, before you start, the tones you are going to use and work from the lightest tones outward to avoid a muddy smudged look when you try to lay a light color over a darker one underneath.

"Using pastels means developing very careful working habits," he continues. "Mistakes and changes in tone are harder to correct than in other mediums but, again, not as terribly difficult as is generally believed. I have made very radical changes in a painting quite successfully. Taking a point rag, I remove the areas to be changed with very light, careful strokes changing to a clean spot on the rag after each stroke. After doing as much as I can this way I use an eraser on the area—again very lightly. This can be tricky and dangerous because if you go at it too hard you may gloss the surface of the paper and in pastels when the surface is glazed by over-working you might as well start from scratch on a clean sheet. Once the tooth of the paper is gone the color just won't take.

"The purity of color and lasting qualities of pastels cannot be matched by any other medium. Pastels are pure color, nothing is added. The mistake





"Sleeping on a cloud" trademark for Seely Mottress company, is one of Manson's many advertising illustrations. Charcoal pencil sketch, left, was made, transferred to final board where pastel was applied.

you add a liquid, as in other mediums, the color is modified. It is no longer true color. In the liquid mediums you have various chemical reactions that take place sometimes completely changing tones if you are not aware of them before you mix paint on the canvas. This is especially true in oils. Look at the paintings today that are slowly deteriorating because of these chemical reactions. Just recently in Chicago at the Art Institute there was an exhibition of the three great expatriate American painters, Mary Cassatt, Whistler and Sargent. All of the same period. In some of the Whistlers and Sargent's you can already see time at work. The pastels of Cassatt remain as rich and pure

today as the day they were done.

"Pastel colors never act on each other. They stay as put down, never changing. Their ability to reflect light gives them a brilliance too, that, if properly protected from the air and dust and the danger of smudging, will last indefinitely."

Manson emphatically points out that a fixative should never be used on pastels. "As soon as you do," he says, "you dull the brilliance of the color and darken it, you bring out the undertones. To protect the painting place it in an airtight, dustproof frame with a glass front."

All of his own paintings are protected in this way, using



Following success of Sketch Pods, Manson produced Famous Artist Models calendar for Brown & Bigelow. Technique was similar to Sketch Pods with semi-rough drawings hardening central figure, see below. Drawings, left, are from series which Brown & Bigelow supplied to direct mail advertisers.





Merem girl is from Murson's soap hit. Drawn primarily as example of style, it has not been published previously.



Murson's pastel technique is flawless. In early years, Andrew Loomis advised him to specialize in this medium.

accepts as a cover to permit handling without danger of breakage when submitting to the client.

While noted for his pastels, Murson does not confine himself to them. He has worked in oil and readily admits that this is probably the best all-around medium for flexibility and almost limitless range.

In the last year he has increased his versatility by adding color photography to his studio work. His reason for doing so are sound, reflecting his market sense and realistic attitude. "Photography," he says, "has become more and more important to the advertising field." The calendar field which was, not so long ago, almost the private domain of the painter is also using color photography. Almost everywhere you look you see photographs being used where once there were only drawings and paintings.

Murson can accept photography and understand why it is gaining ground in the commercial field but the trend towards so-called "mollers" painting in fine art is some of its more antipathetic forces is completely incomprehensible to him. He tries to be fair by saying: "If there is some excuse for it—if it seems to have some of the rudiments of design or interesting uses of color—if it seems to do anything at all with recognizable shapes I might admit that it has some merit, but some of these things where it looks as if the paint has just been thrown at the canvas and smeared around—no critic is ever going to tell me that this is art. It's shameful that artists who enter in-

eligible, workable paintings in competitions are passed over and the prize awarded to bits of barbed stock to a canvas with black daubs of something or other. The public certainly can't understand it. Nobody can, I doubt that the critics or even the people that do them can."

He points out that the exhibition of the work by Sargent, Whistler and Cassatt was jammed with enthusiastic viewers all through its Chicago showing at the Art Institute. Proof, he feels, that the public will respond to an art it can understand.

The response to his own work has been enthusiastically demonstrated by a huge bundle of fan mail from all over the world. It has been a source of satisfaction to him that he has been accepted by people everywhere.

The story of his career is not one of instant, overnight success. Although inclined toward an art career, he was 23 before he could even consider formal art training.

He enrolled in the Chicago Academy of Fine Arts for his first year of art schooling; the next year it was the American Academy of Art in Chicago; a year later he was at the Grand Central School of Art in New York. After completing his course, he decided he was ready.

He got a job in Chicago doing backgrounds and atmosphere spots for a fashion studio. He was there for several years, painting as much as he could in his spare time and attending classes again at the American Academy.

(Continued on page 62)

Artist's Sketch Pinks brought home to Marston. Sample drawing, left, led to his work on series which grew into one of Brown & Bigelow's best sellers. Series resulted from respect for Dean Carmell who developed the style. Drawing, below, is another from the direct mail group.





Soft, white lines weave ethereal patterns resembling fishnet in Paul Duckworth's *Eggs* study. Degree of sharpness in features can be controlled when making enlargements by varying amount of fixer/panet celluloid between texture negative and master negative.

## *Old Nylons and new* **TEXTURES**

By **HERB M. SMITH**  
Photographs as credited

**H**ANG on to that old pair of nylons or that decorative piece of glass that you were going to throw away. Keep them on the shelf in your darkroom which has been reserved for texture screens—and if you don't have any texture screens, let these be the first of your collection.

For textured glass, porous foams and other materials can lend a distinctive, exciting touch to your figure studies.

Pictures needn't be different to be good, but the primary requisite of a photograph is eye-stopping power. And textures—despite the fact that some photographers overuse them to the point of "cosiness"—do have the ability to stop the eye, if only momentarily.

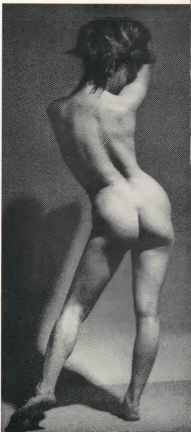
While the photographer often moans about the mechanical confinements of his medium, he does have the use of such devices as colorization, reticulation, bas relief, run negatives, lenses, paper negatives and texture screens to provide a greater working area for his imagination. Few can deny the fact that a photograph of a wintry ice formation can be made to appear more striking if it's printed on crystal paper. The suggestion of coldness can be added by tinting the print blue. In this manner, the creative photographer can use some of the devices which are accessible to him to add much more impact to his picture.

Among these devices, one of the most effective is the texture screen. Though the various textural effects can be purchased at your photo supplier, it is much more fun to make use of the unusual textures which can be found around the home. Many photographers like to photograph unusual textures and use the





Wheat, wheat-like texture in author's picture, above, was created by applying typos solution to clean sheet of glass and allowing it to crystallize. Interesting thing about using typos is that no two patterns are ever same. At right, Paul Dukowak made negative of hemoglobin pattern and combined it with Egve while making print.



resulting negatives in combination with their master negative to create a textured print. However, this is not always necessary since almost any material which permits the passage of light can be used similarly.

Most of the texture patterns in the photos illustrating this article were taken from the rag bag or from odds and ends found around the house. In addition, many different kinds of patterned glass can be obtained from your neighborhood glazier. Only small pieces, just large enough to fit over the negative are necessary. Also, solutions of various chemical compounds can be brushed over a sheet of clean glass and allowed to dry to produce many different crystal patterns.

All patterns should be fine and transparent or semi-transparent. Large patterns may distract from the subject or center of interest. Of course the material must be transparent enough to allow some direct light rays to pass through. If you can see through the material when it's held over your eyes,

Plastic linens — if provide photographer with variety of textural designs. Author used portion of plastic shower curtain for design work in his figure study of right.

Fairisle pattern was used by Jackwerth for overlay on sensitized paper during print exposure. Technique is to place material on sheet, making contact by heavy glass.





Striated pattern was imprinted on plastic sheet which Dashiworth used in making his textured study. Almost all types of textured material can be used for technique.

hang on to it—it can be used.

Depending upon the material's density, exposure during printing will be longer than normal. However, the loss of time in exposing is more than made up in that the necessity for retouching is reduced when using texture screens.

Three things may govern the results obtained from any one texture screen—negative size, enlargement size, and screen placement in relation to the negative in the carrier. The pattern may become modified to some extent when enlarged or reduced in size. At any rate, any one pattern will be larger with a small negative than with a large one.

The texture screen can be placed directly under or on top of the negative or a sheet of clear glass may be used to separate the negative and the screen. Each will produce a different effect. When a separation sheet is used, the texture pattern becomes soft when the picture is in focus. Likewise, focus can be directed on the pattern or in between the two.

Another method of using a texture screen is by placing the screen directly on the sensitized surface of your bromide paper. If this technique is used, it is advisable to place a heavy sheet of glass upon the screen in order to assure positive contact between the screen and your paper.

One of the most desirable aspects of the use of texture screens is the fact that the patterns will unify the various compositional components of your picture. In this way, many loosely-composed photographs are improved.

Another interesting feature is that the pattern always harmonizes with the tonal value with which it is associated. In this regard it is always slightly lighter than your dark or light values.

Therefore, if your figure studies have taken on a monotonous look, or if you have some figure studies which may need a pattern to hold them together, why not try the possibilities of texture screens? One thing, for certain, you'll have a lot of fun. ●

# MOSES SOYER

*and the*



Text by GRACE LORD

In the art galleries of New York city's 57th street, considered by many as one of the foremost cultural centers in America, it is either European masters like Picasso and Matisse or American abstractionists such as Jackson Pollock and Willem de Kooning who dominate the scene.

It is significant to note, therefore, that Moses Soyer who belongs to neither group, returned to the street last March with his first one-man show in six years which was held at the ACA Gallery. His rich canvases of long-legged, sad-faced young dancers and of contemplative, gentle people proved that there is still a very important place among the galleries for a representational painter who is not under the influence of the contemporary French school and who insists on being humanistic in an age of mass destruction and flight into depersonalized art.

For almost thirty years Soyer has been primarily interested in people. It is seldom that he paints anything else and even in his most recent show where two landscapes are exhibited, people move among the rich foliage to lead to the paintings the kind of personal immediacy which exists on every Soyer canvas.

The atmosphere at a Moses Soyer showing is happy and congenial; conversation is not staid and cerebral as if it apt to be at the exhibitions of the non-objective painters where people are afraid to make a judgment until they have read the reviews. At the show a little girl ran joyfully through the gallery, pointing a finger proudly at those paintings for which her mother, a favorite model of the painter, had posed. In a corner,

## *gentle people*

a young ballerina stood gazing wistfully at one of the painter's groups of dancers, and then turned to Sayer who happened to be present. "You express in your dances what dancers would like to be," she said.

There is no doubt that among the common people Sayer enjoys a popularity which none of the avant-garde painters can claim. His paintings are of everyday people doing routine things; the painter's eye looks at them fondly, seeking to capture that moment when the subject expresses a feeling about himself which is typical and essential.

This is a kind of realism which is in the mainstream of American painting, furthering the tradition of such indigenous artists as Eakins, Hovser, George Bellows, John Sloan and Boardman Robinson. Each of these men has had his distinct style but they are alike in their treatment of subject and their chronicling of the experiences which helped to shape their lives.



Emotional quality imparted by the rough canvas texture in portrait of "Marcel" is integral part of Sayer's painting.

"Reclining Woman" is typical of style which reflects respect for traditional. As in painting, above, strokes are boldly confident and viewer is immediately impressed with the artist's ability to capture the image intensely with utter disregard for incidental details.





Soyer's style has often been compared to that of Degas. In similar subject matter, that of ballerinas, differences in manner of treatment becomes especially apparent.



Semi-nude, facing page, suggests Soyer's affinity to John Sloan and the American Ash Can school. Influences of both the French and American are evident in work.

These painters have, for the most part, remained aloof from the influence of any European school and, while Soyer is often compared to Degas, and sometimes to Daumier, it is mainly a comparison of subject matter rather than of style or technique.

The sincerity which is Soyer's trademark has been evident through the years: over a two-year sojourn in Paris in the late twenties did not affect his basic development. Today, he feels some regret that he did not fall more under the spell of the titans who then and now set the pace of modern French art: Picasso, Matisse, Rouault, Chagall. But, being the sincere man he has always been, painstakingly finding his own way, it is doubtful that he would have acted differently under other circumstances.

Soyer's advice to his students is to expose themselves to every influence



"Study the masters," is Soyer's advice. "But be sincere, seek your personal form of expression." Elongated figure, below, is "Dancer in Red Skirt."



but to maintain their integrity regardless of what school they find themselves following.

"Do not imitate," he cautions. "Be sincere, study the masters, draw a great deal and paint constantly until you find your personal form of expression."

It is imitation which in so many cases has led young painters astray, declares Soyer. "Everyone wants to be a Picasso, but there is only one Picasso and, unlike his disciples, he can do anything he wants to do yet his paintings are all based on something living and organic."

Soyer bemoans the current trend among painters toward abstractionism. "All good art has in it the element of the abstract, but it is the duty of the painter to communicate in every picture. Non-objective paintings do not communicate. We have reached an absurd point in America where to base a painting on something living is a sin."

The painter can remember back to a time when this was not so. It was in the depression years that Moses Soyer and his brothers Raphael and Isaac, all of whom had shown artistic ability from early childhood, first began to exhibit their paintings publicly. Their father, who had brought them to this country from Russia when they were very young, figured prominently in their creative development. It was he who often posed for them, inspired them and even drove them to practice.







"Seamstress", in its acute realism, is reminiscent of Finnish school. Similarly, painting glows from diffused windowlight.

This gentle, scholarly man must have lent some of his disposition to his son Moses for it is the painter's strong compassion for people, particularly ordinary people, which is the underlying theme of his work.

Moses Sayer modestly admits that many of the beautiful young actresses, dancers and artists who have at various times been his models have shared their problems and aspirations with him. Always they have found a sympathetic ear.

Soyer is best known for his paintings of women. The recent show was almost exclusively devoted to these portraits of reflective, dedicated young women. The canvases are suffused with subdued grays and blues, sometimes brightened by unexpecting dabs of color, the vivid red of a woman's skirt or the lustrous pink of a blouse. But mostly the dark colors predominate, for Soyer uses color to enrich his paintings. They are never meant to obscure the subjects. The effect is not one of gloom, however. The Soyer people float gently in a world of nostalgic melancholy. There is a painting of a group of dancers standing gracefully in the exercise room, their faces softly wistful. They make a striking visual pattern, but it is the dancers themselves which one first notices.

In these paintings there is every evidence of sound drawing; the sleeky figures have evolved from the artistic sketch pad and they are not merely clever suggestions of bodies but the flesh and bone themselves. Soyer stresses the importance of drawing, and here again he points consciously to that generation of young people who was born into the tradition of non-objective painting and thus never learned to draw. He reminds these students that wherever one looks in the (continued on page 65)

Simple but powerful are Soyer's paintings. His work is honest; his people real, always his theme itself an intimate moment.



Delicate treatment in his painting of young girl, left, is entirely feminine and varies from stark, poster-like headless in documentary painting, "Seamstress," top.

# THE NUDE

## *in photography*

AS OLD as mankind itself is the admiration aroused in all of us by feminine beauty. Art critics analyzing the history of art throughout the ages have found that, although portrayed in varying styles and fancies, the nude female form has never ceased to express the same impulses and preoccupations of our thoughts. Love, hate, sorrow and joy belong to all periods and places and have since time immemorial been portrayed in some form of art in the character of the nude.

Primitive statues of the nude were usually associated with sexual symbolism, and there was a striking contrast between Oriental and Western forms of this art, the former being presented in characteristics of fear and horror. Early Egyptian bas-reliefs are very close to our contemporary ideals of sculpture, painting, and photography.

Most early painters chose mythological subjects to give themselves a free hand when treating the nude. Inspired with the ideal of the perfect human form, artists like Goya and Titian have created masterpieces. Aphrodite, goddess of beauty and of love, represented the perfect female form and the Venus of Milo is no less beautiful because her arms are missing. Botticelli's "Birth of Venus" is literally a marvel of chaste and shy innocence.

The cult of the human body has attained a high place in the world of today and, if photography is a reflection of our century, then the nude will have to take in our daily existence the place it has achieved in the realms of art.

Obviously no form of art can disregard tradition, and it is hoped that this brief reference will serve as an introduction to the photographer whose job it is to present the living creature of today.

### **Photographic problems with the nude**

Photographing the nude is perhaps the hardest of any of the graphic arts, as the artist is dependent on the presence of the model and cannot "work up" the finished picture from preliminary sketches. He must create his finished work on the spot, while she is there in front of the camera. The inexperienced photographer may well be embarrassed on finding how unmanageable an apparently complacent model can be. A natural pose to suit one person may be quite grotesque with another. It is, therefore, a good idea to have a preconceived picture in mind. Be it out in the sun in natural surroundings, or posing in the studio adorned with drapes and props, there is always the problem of fitting the model to the feeling and composition of what is in mind.

Create a picture in the mind's eye and build up to it, using whatever the inspiration dictates in as subtle a way as possible in the short time available for recording the image.

To reverse an adage, the camera can be "With regard



Russell Gay photograph



Natural poses which suggest candid quality are important to the outdoor photograph. Example of this is seashore study by Belonger.

to the female figure in the nude, the photographer must try to present as much of a life as his sense of artistry and his medium will permit. The works of the old masters portrayed women as she really looked in their day. Now, with modern photography as the medium, we seek to portray the ideal woman of our times. By varying combinations of light and camera angles one can create the illusion of a woman in many moods. A knowledge of ancient images has shown us how beautiful mere fragments of the body can be and our conception of the nude has been renovated by this observation. The face of a subject captures the first interest. However, if the face is not shown there is a better chance of featuring the plastic beauty of other parts of the body.

#### Photographer and the model

There are two important aspects to consider in the relationship between photographer and model; namely, the physical and the psychological. First, a knowledge of the

forms and traditions of plastic and graphic art is desirable. It is surprising how the "unguided" human body can fall into more or less standardized plastic faults, and only experience can correct these errors.

Here are some general rules which should be followed:

- Invariably, photograph a standing model raised on her toes; a seated one resting on the thigh farthest from the camera.
- A relaxed abdomen is seldom attractive to the camera. The remedy is to induce the model to draw herself in at the moment of shooting.
- Many beautiful models are rendered temporarily unsatisfactory for nude studies by bathing suit tan or tight underclothing. In the former instance, forget the model until winter; in the latter, wait until the surface striations disappear.
- Twisting the body so that the shoulders are flat to the camera, with the hips going off in another direction, will



**Curved pose and soft, indirect lighting retains the intimate quality which is essential to boudoir settings. Mark Dawe photograph.**

produce an unbalanced result.

- Soles of the feet are unattractive and should never be placed so that they face directly into the lens.

- Photographers tireless of coping with the frontal problems of the side will often turn to the back which is the most uninteresting aspect of the female anatomy. Yet, there is an effective way to photograph the back which is to raise one arm while bending the spine in a curve of strength.

- A delicate problem which must be met frankly is that of the retention or removal of pubic hair. This is simply a matter of good taste and retention is definitely out of

key with any modern presentation.

- Placing of the hands is most important. They are best posed when the individual fingers are clearly defined. Present them three-quarters turned to the camera rather than flat.

- Avoid excessive bending of joints or the severing of wrists by garments or other parts of the figure.

**Surrealist's quality in Andre de Gleeson's figure study with its incongruous, weather-beaten door is heightened by early morning fog which softens background, contributes element of sterility.**



Beach setting looks realistic but was actually created in Zoltan Glass' studio. For elaborate set, Glass brought in tons of sand, rented umbrellas and palm trees.



Now, the all-important psychological and mental contact with the model remains to be discussed.

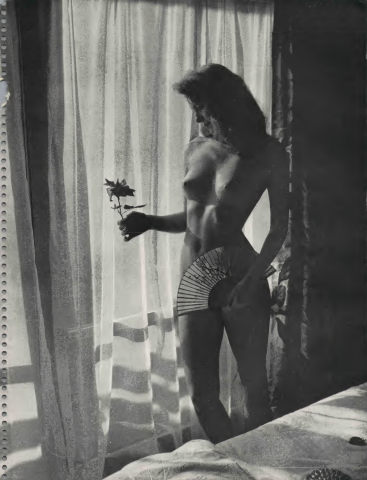
The photographer, by his enthusiasms, must imbue the model with the responsibility she has in creating the desired result. A perfectly poised study may well be pointless if her features are those of abstracted boredom when the picture calls for something alive and vital. The expression or attitude should be spontaneous. The camera artist must exact from the model a physical obedience and mental cooperation, which means that there exists in all pictures an element of domination—the model is the means through which the artist realizes himself.

In any such exploitation there is several possible sources of friction. Yet hurt feelings must be avoided at all costs if photographer and model are to operate as a successful team. Friendliness is out of the question. As in every other human endeavor in which separate and distinct jobs are performed simultaneously, a patter of jovial chit-chat is a hindrance. The photographer will find in the polite but efficient workings of the business world the pattern for his manner in the studio. Defiance and common courtesy are in order. Any model will promptly comply with orders barked in even the sharpest tones if the photographer remembers to preface each command with a "please."

Regardless of one's personal relationships with the model, it's possible and desirable to exact unhesitating obedience from her during a sitting. The principal requirement for such compliance is mutual respect. Go out of your way to let the model be impressed with your capability, and never let her doubt—during the sitting, at least—that her performance is entirely competent. So long as she feels that the cameraman knows his job and that she knows hers, she will endeavor to the best of her ability to follow orders. How important this is can only be appreciated when one considers how vague and indefinite the most intelligent and concise directions sound to

(continued on page 53)

Prize will add significance to your pose, is André de Dienes' composition, the model holds Japanese fan and contemplates a rose.



# The elements of FIGURE DRAWING

By JOHN ROGERS COX

Pencil sketches by the author.



**E**VERYONE learning how to draw the figure should work in a butcher shop for a couple of weeks. Not for the knowledge of anatomy but for the experience of handling and lifting flesh, meat and bone. It is the ability to sense and feel the weight of flesh and to transfer that feeling to paper that is the essence of good figure drawing. Individual style will come later and we will discuss that in another article but to begin, let's concern ourselves with a few more important essentials.

Weight in itself is not the only element in figure drawing. We must impart life to the weight and at the same time make it "look right" and that involves proportion and foreshortening. In short, we have four major elements to think about when drawing and these four elements will predominate your sketching and finished work for the rest of your association with drawing. They are: weight, proportion, foreshortening, and life. The expression "solidness" is sometimes used in place of my word weight. A drawing of a square block describes a solid mass and provides an illusion of a "mass in space" but often times does not have a feeling of weight. A drawing possessing the three elements of weight, proportion and foreshortening will have little more significance than an architect's blueprint if it lacks the element of life. Weight, proportion and foreshortening can be pretty well described but I will have to "talk around the subject" of imparting life to your drawing. This is



Proportion and foreshortening are two of the most important elements in drawing the figure. Learn to sketch in broken circles; remember, there isn't a straight line on the human figure. Measure proportions by comparing lengths of the different parts of the figure. Foreshortening is a technical perspective—a method by which space can be described or suggested. Illustrations on these pages should be studied for these elements as well as for "life" and "weight."







Short, broken arcs are repeated to draw form. Direction of lines can be observed in sketch.

Shading is important when you wish to indicate mass, use it only to bring out dark, or underside, areas.



Foreshortening of limbs is easily understood if you can visualize looking down narrow log.



going to sound rather simple is the telling but we cannot afford to be too circumspect in describing the process of drawing.

A woman, 125 pounds and 5' 4" tall, could be said to be "light" from the standpoint of vanity but for drawing purposes she's 125 pounds of flesh and bone pushing against the ground, and that's heavy. Now we're back to that butcher shop—did you ever pick up an eighteen pound ham? Well it's heavy and round and about the size of a woman's thigh. A woman, too, is round and so we will draw her that way. There isn't a straight line on the human figure. Lines arc and run around the form. When sketching tend to arc or curve all your lines in describing a form—even the smallest forms like fingers. Do not draw your lines as though you were beading a coat larger in the shape of the figure but sketch in broken arcs so that each part looks "full". This will help give you a feeling of weight.

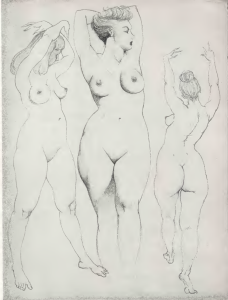
Proportion is a result of measuring and an instinctive habit developed through constant sketching, much as a person develops unconscious ease in handling an automobile because of habitual use of the controls over a period of time. Proportion is measured by comparing the lengths of different parts of the figure to other parts and then by checking the results with your drawing. Hold a pencil up and down at arms length and sight with one eye on the part of the body you are measuring, running your thumb up and down closer or farther from the point. If you are measuring the distance from wrist to elbow, line up the

point of the pencil with the wrist end, while still eyeing it, run your thumb along the pencil until your thumb nail reaches the elbow. Compare this length to another part of the body of which you are not sure of the length or width and then compare these relative distances to the same places on your drawing. You can then change your drawing accordingly.

foreshortening is simply anatomical perspective. It is the knack of making an arm pointed at you seem as though it goes back from the hand to the shoulder. In other words, the arm goes back in space—it is an illusion of depth—you can look along the arm as though you were looking along a pole and that's our clue to how to get this knack. Let's say we have a log four inches in diameter and two feet long. Lay it on a table with one end facing you. Now draw a circle—say an inch in diameter—on your paper and then draw another circle about a half an inch in diameter above the first one separated by one-fourth inch. Now connect the two circles by drawing two straight lines from the outside edge of one circle to the other on both sides. Now erase the underneath half of the smaller circle. You have a diagram of a log from front to back. When drawing an arm pointed at you practice drawing it within this sketched "log" and you will begin to understand the knack of making it look as though the arm goes away from you. Practice drawing this log in different perspectives of depth—at right angles, at left angles, tilted downward, tilted obliquely, etc.—and you can then begin to understand the simple rudiments of creating depth or foreshortening in the drawing of the figure. Imagine two or three or four logs, one for each member of the legs and arms and then connect them and draw the whole leg and arm within these log shapes. Only by constant practice can you gradually lose the stiffness and artificial look but you will understand foreshortening.

Fingers are done the same way only by using ten, much smaller, circular logs, one for each joint of which there are three for each finger. Let's assume these smaller logs are connected by wire and five of them are attached to a flat, square block of wood for the back of the hand. Any way you place this model hand you can draw in perspective and then draw a real hand within it using curved lines.

Now to blend the above elements into one and breathe a little life into our drawing. Sketching can be done any way you choose, the point is to relax and try to remember the above three things so eventually you can forget them and use them unconsciously like a driver of a car who



Don't be afraid to erase. Keep sketching and erasing. After all, sculptors constantly add and take away clay. The main thing is to practice continually.

does not stop to think about the clutch, the brake, the gear shift and the wheel in an emergency. This, of course, takes constant practice—do hundreds of sketches of all the different poses and parts of the body.

The ability to draw rapidly is nice but is not necessary to creating a good drawing. If you can't do it fast do it slowly. No one cares how fast you did something. The main thing is comfort and relaxation is doing it. Enjoying working out your sketch is far more important than speed. Always use a sharp pencil or charcoal. A fine line is always better than a heavy one. The thinner and finer the line done in rounded concentric arcs makes for more fullness and voluptuousness. Do not use straight lines. Draw in curves. Using a circle for the head and a simple stick figure you can rapidly sketch the movement of the entire figure checking roughly the proportions. Then hit for the

(continued on page 50)



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## K. O. MUNSON, PASTELS AND PHOTOGRAPHY

(from page 41)

Munson credits Andrew Loomis, well-known painter, teacher and author for being the turning point in his career. In 1932 Loomis was teaching at the American Academy. He had criticized Munson's pastels and had commented favorably on them. He said: "Munson, you've got something on the ball and don't seem to realize it. Do I have to lick you in the pants to get you to make up some samples? You make up about four things to show and I'll tell you where to go with them."

With this encouragement Munson did two oils and two pastels in his spare time. Loomis kept his word and sent him to see Mark Seeles, at that time head of Outdoor Advertising, Inc. in Chicago. The visit was a profitable one. Seeles liked the samples. "I think I can sell two of these," he said. He did. Both of the pastels. A study of two boys' heads went to Mars, Inc., the candy company, for a billboard campaign and the other, a back view of a nude girl, to a skin lotion manufacturer.

It was the vote of confidence Munson needed. It also brought about his switch to pastels for most of his work. He started to sell more things regularly. Not enough to quit the fashion studio but enough to make the future look much brighter.

In the fall of 1935 he went on a hunting trip to Minnesota. Enroute, he dropped off some of his pastel samples of girls at Brown & Bigelow in St. Paul. They liked the samples but had no immediate use for them and they were returned. Then, in February, there was a note from Earl Moran, on the art staff at Brown & Bigelow. Said Moran, "Grab your samples and get out here right away."

He was offered a job as a staff artist. The fashion studio was given notice and he packed his things for St. Paul.

It was during the 13 years at Brown & Bigelow that Munson refined his pastel techniques on girl subjects for their extensive calendar line. The famous "Artist's Sketch Pad" was one of his most successful projects. A 12-page calendar idea, it grew out of Munson's respect and admiration for the vignettes of Dean Cornwell, a well-known eastern painter who had developed the form very effectively. Munson applied the vignette technique to the

Sketch Pad using a dominant figure of a girl in the foreground and filling the blank space in the background with small quick sketches of the same girl in various other poses. It had a somewhat unfinished look as if the artist were just working out ideas but the effect was surprisingly intimate and quite different from the way girl subjects had been handled for calendars before. The Sketch Pad was an instant success. It was early in the war and mail poured in from servicemen all over the world who were starved for the sight of American girls. Sketch Pads that found their way to lonely battlefronts were priceless to their G. I. owners and one enterprising soul, a staff sergeant in the Philippines, used two of them in a deal which can only be described as classic. For two Sketch Pads he purchased the use of a house in Manila and got 35 chickens thrown in for good measure.

The Sketch Pad success persists today, though Munson did his last one in 1944, and at one time there were about six variations of it by as many artists being offered.

Munson left B. & B. in 1949 to establish himself as a freelance in a Chicago north side studio.

"It was at Brown & Bigelow," says Munson, "that I first really appreciated how important a good model can be. Few people realize how important a role she plays in the success of the finished painting. There are lots of girls with good faces and good figures but that's just a start for a top artist's model. The top model is the girl with that extra sparkle and animation that makes good actresses. She's the girl who grasps right away just what you want her to do. She has a knack for catching the spirit of the picture. They're very hard to find and I've

worked in Chicago, New York, Los Angeles and Minneapolis, so I've seen a lot of them come and go."

Munson enjoys painting from life when he can. "One of the most rewarding things about pastels," he says, "is the purity of the colors. Working from the live model you can appreciate the subtle qualities of light and its effect on colors. You can catch the subtle skin tones that no photograph can hold."

Model fees being what they are, however, Munson shoots "artist's copy" in a photo session with the model and works from it in finishing out a painting. Usually he is working with spontaneous poses calling for peak action which only the camera can catch and this of course precludes most plans for working from life.

Munson feels his art training has been invaluable to him in his present work with color photography. He enjoys the work and finds the problems of the right pose, color harmony and composition much the same as what he pointed out exclusively. A 35 mm. Esactis which he used for many years prepared him for the problems of exposure and lighting encountered. He has equipped his studio with speedlights and uses Ektachrome in a Graphic View camera with an Eltar Commercial lens.

His approach to a color photography assignment is much the same as his approach to a painting. Before the model arrives he has made rough charcoal sketches of the poses with color notations marked in. With the model he goes over these sketches until she understands exactly the picture he is after. Then he is ready to start shooting. Munson's work with the camera is very precise. He does not press the shutter release until he is getting exactly what he wants. He works with the model in front of the camera directing and releasing the pose until she has it letter-perfect. The actual shooting goes very quickly once she has caught it and soon he has the pictures he wants.

For relaxation Munson locks the studio doors, when he can, and heads for the woods and lakes of northern Minnesota where he is part owner of a hunting tract. A couple of weeks of hunting or fishing and he's more ready than ever for his career in pastels. □



hand-held at exposure of 1/50 second at f/5.6, using medium speed black and white film. One of my favorite techniques is to work from a ladder because I prefer the long lines of the horizontal figure. When the camera is set at the comparatively slow shutter speed of 1/50 second or less, a sharp picture can be made by steadying the camera. If you use a ladder you can rest the camera against the top or side, and although a tripod is naturally the best way to make slow shutter pictures, you can work faster by holding the camera.

One of the disadvantages of indirect light is the need for harder paper in printing. You'll probably find it necessary to use #3 or #4. For this reason I usually overdevelop all shade and indoor indirect light negatives of least

20 percent. I also prefer the slower types of black and white film such as Plus X since I've found they have more contrast to begin with. On the other hand, faster films give a softer negative in bright sunlight.

**Sidelighting with lights:** When I have to use lights for a nude shot, my favorite method is sidelighting. The type of lights used doesn't seem to matter, since it's the placement of the lamps that count. Inexpensive photofloods, flash or strobe can be used and the results are just about the same. I usually aim most of the light against a white background, letting a little "spill" onto the figure so that there's only the slightest detail. This keeps most of the body in shadow and gives the model an air of mystery without making the picture a complete silhouette.

This lighting is possible with only a single flood on each side, but if you want a really deluxe set-up, you might try two lights on each side—one high and one low—to light the figure and background area more evenly. My particular set-up for side lighting includes one Heiland Strobonor IV and an extension on a stand at each side of the model. The ample amount of light from the strobe enables me to stop-down to f/22 for black and white or f/14 in color and since the color temperature of the Strobonor IV is balanced for Daylight color film, I don't use a filter.

One of the nicest features of sidelighting is the amount of poses realized without moving the lights, again a time saver for the lazy photographer who doesn't like to fuss around during the whole sitting, moving half-a-dozen lights. It's a money saver too, since figure model fees are high.

**Silhouette lighting with lights:** You can get complete silhouettes with the same set-up mentioned above, the light being directed against the background instead of spilling partly on to the figure. You may find it necessary, however, to shield the lights on the side nearest the model to prevent any from lighting the figure. This can be accomplished by merely taping the cardboard to the reflector. Naturally much can be done in the darkness by printing the figure area darker or using a grade of paper of higher contrast.

Exposures are perhaps a little less than for sidelighting shots since figure detail is unimportant. On the other hand, the background should be on the over-exposed side to give the finished picture sufficient contrast.

You'll probably find times when only a complete silhouette will give you the effect you desire. Dancing pictures especially, are suited to this type of lighting and inasmuch as you're unable to carefully pose the picture, the more that's in shadow, the better.

**Calendar Lighting:** Calendar pictures, like those for commercial advertising, must be bright and posterish. Therefore, lighting a nude for the calendar market differs from the editorial type of figure study in that the body is made to look more like a poster with very few shadows. For this reason, greater care must be taken of the background.

I use four Heiland strobes on the background alone, which gives even illumination to the entire area. The body is then lighted with the key light and fill-in—both Heiland Strobonor IVs.

When lighting the nude figure I usually place the key light so that it crosses the breast—accentuating there with shadows—in the direction of the closest shoulder to the camera. The light then falls across the bust from the front and the head is turned to face the key light. A hairlight completes the set-up.

So there you have it—eight different methods to light the nude. These are all basic lighting treatments; take one that meets your fancy and improvise as you desire. Whichever you try, or whether you try them all, remember the importance of simplicity. Lighting is but a means to the end, not the end itself. □

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### MALE "FIGURE" STUDIES



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galleries it is those painters who know how to draw who are best able to communicate their ideas. Soyer quotes the famous French painter Ingres who hung a sign in his studio which read "Drawing is the probity of art."

In his choice of subject matter and also in the quality of some of his paintings, he is occasionally reminiscent of the Flemish school of painters who in the 14th century revolutionized the art world by painting everyday people in their habitual tasks. Soyer's "Seamstresses" glows with the same Northern light, streaming in from a window in the background, which marked so many of the Flemish paintings.

"Matt Turney in 'Appalachian Spring'", inspired by an appearance of this dancer with Martha Graham's company last year, is a little offbeat for Soyer in its rich texture and rather formal structure. The dancer's dress is a warm red and the background is of a rust color which harmonizes subtly.

Since his first show in 1928, Soyer has not changed much in style or content, but his paintings show greater

maturity in concept and form. In his own words, "I have done the same thing always, but I became stronger in composition and use of color." His paintings are all links in a chain, and it is highly improbable that any radical changes will occur in his future work.

Moses Soyer has always known what he wanted to do, and not even the days of poverty which followed the 1929 stock market crash deterred him. Fortunately, he participated in the program of the WPA, a government agency set up in the early thirties to create productive employment for workers in all fields, by filling commissions to paint murals for public buildings, libraries and an orphan asylum. Recently, years after he had executed one of these works, Soyer received a letter of thanks from the chief librarian in a branch of the New York Public Library who voiced the gratitude of thousands of youngsters who had come daily to the library and enjoyed the beautiful murals on its walls.

It is a source of constant gratification to Moses Soyer that his paintings

bring so much pleasure to people. Many of the collectors of his pictures are known personally by him, and whenever he has a show there is an enthusiastic response from the public. In this last exhibition he sold scores of his best paintings; others had been purchased before and were on loan.

Soyer is represented in the prominent museums and art institutes throughout the country. This universality is explained by the artist who says, not modestly, "People come to see pictures of themselves. After visiting so many galleries where they have to make a tremendous effort to understand what the painter is trying to say, they come to my paintings with a sigh of relief."

The sophisticated exponents of the obscure, so-called "Modern School" of abstract non-representational paintings may laugh at what they may term as the "naive" quality of the Soyer paintings which attracts so many people, but there is every likelihood that they are mixing a bit of envy and admiration with that laughter. ☉

Detail, sculptural quality for which Monet is recognized appears in formal, "Matt Turney in Appalachian Spring."



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the model as the spot. Language is performed a clumsy vehicle for describing positions and expressions. The model must supply an intelligent, sensitive interpretation of the photographer's every command. Only with intense, imaginative, sympathetic and patient cooperation can she do so.

There are some fundamental and important points to consider in dealing with models. A clear mental contact is formed if first names are used in direction of the model's movements, particularly if dealing with groups. Always precede a direction with the name of the model as this induces interest and a readiness to respond. Be in command of a sitting from the word go, and be firm and clear in direction. Ploy tribute and admiration where you think it fitting; this induces, in return, a mental reaction in the photographer's favor. False prudery and lack of frankness may lead to unnecessary delays and complications. Everything should be subordinated to the primary purpose—that of creating a picture.

So far, the question of light has been left unmentioned. As experience will sadly disclose, attempts at photographing the nude by artificial light should be made only by those possessing a knowledge and practical experience of lighting for photography. It matters little what particular brands of equipment are used, the best undoubtedly being those with which the artist is most familiar. The important thing is the judicious and subtle placing and balancing of the lights to give the greatest effect. Parallel lines of legs and arms must be separated by lighting in the same way as the balance required in the tones of background and figure. Ugly masses and distorted lines should be thrown into shadow or corrected, so one would achieve the modeling for lighting a face. The ultimate result and theme of the artist's imagination cannot possibly be predetermined and set down in basic rules. Therefore, there exists none that can be listed as a general guide in lighting the nude.

The unclothed figure outdoors presents a lighting problem of lesser magnitude—providing the artist is careful to choose his setting in harmony with the type of picture he is aiming to make. Poor choice of tones in the background or foreground may lessen

considerably the appeal of an otherwise delightful study, in the same way that a perfect picture can be ruined by a chance shadow cast by the swaying branches of a tree, or the intrusion of an unwanted mass in the area surrounding the subject. There are certain times of the day when the sun is at a low angle that favors the nude and overcomes harsh shadows. A common fault, describable as "bathery by light," is frequently caused through excessive brilliance. Soft, overcast days and subdued sunlight are infinitely more acceptable in the camera portrayal of the living, outdoor nude.

#### Some General Considerations

There are numerous other aspects in the making of a photograph of the nude which are all relatively important. Not the least worry is the choice of model. Physical requirements demand a high standard; experience is of secondary importance. It can be argued that the freshness and charm of the inexperienced beauty from everyday life is infinitely preferable to the "anxious-to-collect-and-get-finished" professional model. Providing there are no domestic objections, the charm of the beginner renders her more acceptable, anxious to please, and mostly quite unselfconscious, with a natural grace and spontaneity which is refreshing.

Unfortunately, photography being the newest of the arts, there exists the inevitable struggle to convince the diletto and "Mrs. Grundy" of our age of its worth. The liberties of the sculptor and painter are widely acknowledged by convention, but arbitrary decrees dictate the movements of the photographer. A model in the nude must be classic; only if she attains the highest degree of idealism is she approved as "harmlessly real." Why this should be is hard to understand; nevertheless, since we must be governed in a great degree by public opinion, it's advisable to remain within the dictates of convention.

The only way in which the photographer can gain full acceptance of his facet of his art is to present only his best figure studies, discarding all others. It is this type of challenge which has brought the photography of the nude the recognition it enjoys today.

larger masses right over the stick figure—the general shape of the torso, legs, arms, neck, and hand masses. Do this with sketchy, messy, fine lines, constantly seeking, in concentric arcs, the general large shapes of the figure. Keep checking your proportions rapidly until it begins to look better. Curve lines around the form not up and down. Do this even in the smallest of pieces—always around. If one leg, for instance, crosses in back of the other one, just sketch the one in back all the way through the leg in the foreground and then erase the lines running through the leg in the foreground. Do the same thing if the arms or legs cross in front of the torso. Draw the torso first and if any of the other members are in front or in back of the torso just draw them right over or through the torso and erase the excess lines. Put them down first, feeling out the round shape, then erase the extra lines. No one puts it down right the first time anyway. Do a little shading if you like. I will speak in more detail about this in another article. Shading in sketching can emphasize mass if used only on the dark side and under.

Make corrections where they are needed. However, if constant reworking causes the drawing to get blacker and the paper begins to show wear—scrap the whole thing and start all over. The main thing is to keep practicing, constantly sketching and re-sketching until it begins to feel natural.

### CONTEMPORARY AMERICAN ARTISTS, NO. 3

#### Sculptor John Hovaness

"EVERYONE wants to capture the universal in art but I want the specific." This is the intent and purpose of John Hovaness who was born in Turkey of Armenian parentage. "I am primarily interested in telling the story of the age in which I am living," is the way he defines his "specific." "I like to express wind, space, vibration. The swirling triangles of which the earlier sculptors had no conception." His access in this endeavor has been proven many times over by the fact that his work is represented in many outstanding collections and by his Guggenheim Fellowship for creative sculpture.





